

SWEATHOG

Downright
Rock and Roll

If anyone has been hanging crepe on the idea that rock and roll is dead and gone off to some broken-down juke-box-in-the-sky, forget it.

R & R is alive and kicking up its heels and high sense of joy. Sweathog's debut album attests to it.

Sweathog — four non-contentious and dedicated musicians who have put their ideas together—evolving from varied experiences with small rock bands, large rhythm and blues bands, formal musical training, voice and harmony lessons, honky tonk, rockabilly and plain, old self-taught playing.

Sweathog comes in four parts:

Frosty (Bartholomew Eugene Smith-Frost), the drummer, was with Lee Michaels. Frosty was bigger than a mammoth snowman then. He melted. He's skinny. His talent is still fat, full.

Lenny Lee Goldsmith, late of Wolfgang, sings lead. His voice teacher was, like Sophie Tucker, one of the last of the red hot mamas. As Lenny says: "She really helped me."

David Leonard Johnson, bass. Dave had his own group when he was 17. Played with Blue Mountain Eagle. DJ'd in Los Angeles (KBLA). Giggled in Phoenix, Vegas, Sweden and with studio groups in L.A.

Bob Jones, guitar. B.J. was in the Army. He won't talk about it. Was also with the Blue Mountain Eagle. His life began, he says, the first time he heard Jimi Hendrix.

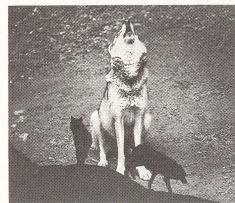
What comes out of Sweathog is downright rock and roll. And, if you can pardon the literary perversion, they sure put their rock and roll down right. With a slight bow to funky blues.

If you like your music up and stentorian, tense and sensual, spaced-out and pulsating, you'll want to eat high off of Sweathog. It has a very special taste.



Editor: MORT GOODE

THE LANGUAGE AND MUSIC OF THE WOLVES



Don't get the idea from the album title that this is material gathered for girl-whatlers and other male animals. Put your wolf-whistle away. The wolf is in trouble enough and, if something isn't done, may soon be extinct.

Man's feeling about the wolf is clear when we quote the clichés about him:

"The boy cried wolf," "a wolf in sheep's clothing," "keep the wolf from the door," "don't wolf down your food."

There are others. The tone is always the same.

Man has finally figured out the fact that it is the wolf that is threatened, not man. And the wolf howl is a means of communication—not a threat.

The distinctive sounds and harmonies of wolves were recorded recently. Howls, growls, barks. Close-ups. Single howls and group combinations. Pulitzer Prize winner Harold C. Schonberg, N.Y. Times critic, found deep interest in the music.

All sounds are included in this album which also has narration by Robert Redford on the theme: "The Wolf You Never Knew."

Ecologists have raised hue and cry about the unreasoned killing of the wolf and the fear that it may soon disappear. Man kills for sport, to protect the livestock we eat. And out of terror.

One noted Wolfe, Thomas, may have been speaking for his namesakes when he observed: "Man is making the world safe for hypocrisy."

* * *

They hung the closing notice on the Fillmore East.

Fillmore East—citadel of rock, home of the here and

The Inner Sleeve

Designer: RICHARD A. KENERSON

now and the rock culture's greatest years.

The Fillmore East, a 2,654 seat theatre on Second Avenue in New York's East Village. Noted for its superior acoustics. Ninety young employees. It opened in 1968 with Janis Joplin and Big Brother and the Holding Company. Since then more than 2,000,000 people have been there.

BORN
March 1968

DIED
June 1971

The
Hallmark
of an ERA

**FILLMORE
EAST**

It was the original intent of impresario Bill Graham "to present outstanding contemporary artists in the best possible setting."

The measure of success was spelled out in *The Village Voice*, May 6, 1971: "Graham has single-handedly produced more live rock music for more people in the years since he opened the two Fillmores than any other man alive. And he's racked up that record with not just the *most*, but the *best* production and atmosphere in the business, bar none."

The Fillmore East has gone. The Fillmore West has gone the way of the East.

WEATHER REPORT

For a Forecast—
Don't Dial WE 6-1212

You've been listening to musical weather reports. If you own a radio or a talkative neighbor, the subject is not avoidable. Nor too exciting. It's always the same old weather.

Now there's something warming and brilliant and provocative to listen to and

welcome. *Weather Report* is a sound, an amalgamation, an album. Imagination. Astonishing musicianship. A forecast of what lies just ahead. A con-

WEATHER REPORT

INCLUDING:
ORANGE/LADY/MILKY WAY
UMBRELLAS/EURYDICE/MORNING LAKE



cept. A brand-new group.

Hyperboles are unavoidable in any discussion of the talents that go into the make-up of this *Weather Report*. Memorable compositions. Improvisational solos. Joint improvisation. Total inventions.

Look at these talents:

JOE ZAWINUL, keyboard virtuoso. Viennese. Has played with Maynard Ferguson, Dinah Washington, Yusef Lateef, Cannonball Adderley and Miles Davis. Winner of a Grammy for composing "Mercy, Mercy, Mercy." Also wrote songs for Miles Davis' "In A Silent Way" and "Bitches Brew."

WAYNE SHORTER, saxophone. Winner of *down beat* Jazz Poll for soprano sax. Worked with Horace Silver, Miles Davis and Art Blakey's Jazz Messengers.

MIRASLAV VITOUS, bassist. Born in Prague, Czechoslovakia. Like Joe, came to this country on a Berklee School of Music scholarship. Ranked first on bass in the *down beat* Jazz Poll. Played with Stan Getz, Sonny Rollins, Art Farmer and Herbie Mann.

ALPHONZE MOUZON, drummer. Has worked with Chubby Checker, Gene McDaniels, Tim Hardin, Roy Ayers and Gil Evans.

AIRTO MOREIRO, percussion. Brazilian with a fascinating collection of exotic instruments and rhythms to match. He has played with Gary McFarland and, mostly, with Miles Davis.

This is the most musical weather report ever recorded. Certainly it avoids all the clichés. Certainly it looks forward. And reflects. And makes the future sound just great.

"Who is Harry Kellerman and why is he saying those terrible things about me?"

The foregoing is more than a question. It is also the title of a film about success, a delightful person who can't sleep, the joys of popularity, the hallucinations that go with it and a creep who bad-mouths our hero.

It's a simple story about the dream of every healthy American boy—making it with the sweat of one's talent, making it big, making it with girls, making achievement a mental problem.

Dustin Hoffman stars as George Soloway, a songwriter with the longest stream of pop hits in the history of the record business. Nice guy. High-liver. Ex-Coney Island kid. Ex-married. Now ensconced in a bachelor paradise, complete with books full of girls, a permanent shrink, a private jet, an adoring public and an enemy who is out to get him—who is getting to him.

Herb Gardner, Academy

Dustin Hoffman
"Who is Harry Kellerman and why is he saying those terrible things about me?"



Award nominee for "A Thousand Clowns," wrote the screenplay based on his own original short story, voted one of the year's Ten Best. The director is Ulu Grosbard, who did the stage and film versions of "The Subject Was Roses."

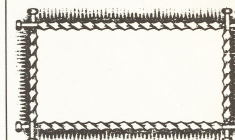
Co-starring with Dustin Hoffman ("Little Big Man," "Midnight Cowboy" and "The Graduate") are Barbara Harris who plays a singer; Jack Warden, a psychiatrist; the late David Burns, the hero's father; and Dom De Luise, an accountant.

Behind all this is the music of Shel Silverstein, writer of such great social commentary

71/803

songs as "A Boy Named Sue" (the Johnny Cash smash) and a frenetic, moving Cajun rock group—Dr. Hook & The Medicine Show.

The original sound track album contains almost everything you want to know and hear about the film—except for the question that is uppermost in George Soloway's troubled mind: "Who is Harry Kellerman and why?"



The only known photo of
H. Kellerman

JOHNNY CASH Man In Black

The black swallowtail coat is hung in the back of a closet or in an attic, packed in memory and mothballs. So, too, are the ruffled shirts and black striped trousers.

There has been a change to something simpler. A plain black shirt. Black slacks. Black boots. A new Johnny Cash. Different. Changed. The product of change. A Man In Black.

A Man In Black is the title of his latest album. A labor of love. There are only four instruments here, The Tennessee Three, and John on rhythm guitar. There are also two other voices: June Carter and Rev. Billy Graham.

A Man In Black is also the title of a song. On May 23, 1971 in an interview with Bob Macklin of *Datebook*, San Francisco, J.C. said: "It's a message song, a homespun litany that Johnny Cash wears black to remind us that America still has miles to go on the road to the great society."

"No, I didn't mean it to be pessimistic," he said. "I love this country but in travelin' around so much I've come to see there's things wrong. By singing about these things, I'm pointing out problems that need pointing out. It seems to me that a country as smart as we are could do something about them."

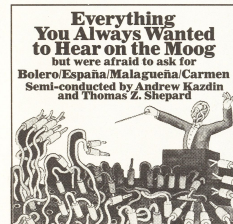
"In this album I talk about poor people. I want them to know I care about them."



EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG*

*but were afraid to ask for

If you're interested in inventive sounds, traditional music, a sense of excitement, authenticity, the humanness of electronics, the artistry of human performance and more pleasing moments of listening than you thought you could shake a baton at, walk into your favorite Record Shop and ask for: *Everything You Always Wanted To Hear On The Moog**—but were afraid to ask for.



What you will be asking for is a collection of favorite orchestral showpieces performed on the Moog Synthesizer by Andrew Kazdin and Thomas Z. Shepard—brilliant Spanish works (Bolero, España, Malagueña and noted Bizet compositions) played *in toto*. Not transcribed into some cut-down arrangement. Not condensed into something different. Not re-shaped. Real.

Kazdin and Shepard play every note written by the famed composers, everything usually performed by major orchestras. Since only one or two notes can be played on the Moog at one time, obviously it took total dedication and months of effort. They estimate about 444 recording hours. Whew! It sure adds to your sense of music appreciation.

The applause on the record is machine-made. Yours will be man-made, if you're human. If you're a machine, it's your song, either way. If you enjoy pleasant surprises, ask for "Everything You Always Wanted To Hear, etc. . . ." You'll be saying a mouthful—and getting something you always wanted.

BYRDMANIX

In 1970 Mike Jahn wrote in the *New York Times*: "To understand what Rock went

through in the past decade you simply have to follow the Byrds. Wherever they're going this year."

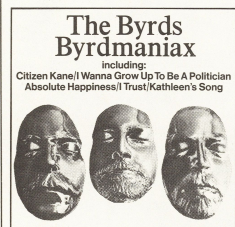
Michael Ross, *Cream*: "When describing the Byrds' music, you sometimes have to fall back on the word magical, or maybe religious."

William C. Woods of the *Washington Post* says: "They are compounded of polyrhythms, complex timing in the drums, a shifting bass line and dazzling exchange of guitars. This is a chamber music of utmost subtlety."

About BYRDMANIX. Bud Scoppa wrote in *Rock*: "It illustrates the range of musical options open to the group at this point of its existence. McGuinn is ever-present, as always, but there are other strong aspects to counterbalance the leader. Battin offers a bundle of musical satire, Clarence White sings two songs beautifully and the Byrds show that orchestrations and elaborate arrangements can still enhance rock songs."

Roger McGuinn says: "Creation is like being in a trance."

BYRDMANIX is progressive, articulate, musical, and as the Byrds music was once termed: "Beautiful life-happy rock."

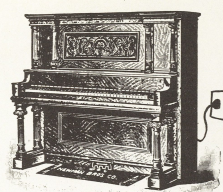


THE GLENN & IGOR & EUGENE & ANTHONY & E. POWER CELEBRATION FOR JOHANN SEBASTIAN BACH

"MASTER OF THE MAGNIFICENT"

Georges Braque painted his "Homage To Bach" in 1912. It was not the first time the genius had been honored. Nor the last.

Now, a half century later, five famed musicians present rare treatments of Bach masterpieces. To add to the moments of celebration, a large version of the cover (without type) is included in each package. Each poster has been



painted by one of America's foremost illustrators. Rejoice!

The five new albums:

E. POWER BIGGS explores the world of Bach's notebooks for the organ (The Biggs Bach Book).

GLENN GOULD completes his monumental Well-Tempered Clavichord series (Volume 6 of a Series).

ANTHONY NEWMAN dazzles the ear with his virtuosity in one of Bach's monumental keyboard works (Goldberg Variations).

IGOR KIPNIS performs 10, count 'em, 10, concertos for harpsichord and orchestra (The Complete Concertos for Harpsichord and Orchestra).

EUGENE ORMANDY conducts a glowing performance of one of the master's overpowering works for soloists, chorus and orchestra (St. John Passion).

In a recent radio interview these great artists spoke their personal thoughts and observations concerning the performance of Bach and their own playing in particular.

The following are excerpts:

E. Power Biggs: "We all know that Bach was not only master of the miniature. He was, above all, master of the magnificent. Therefore, this Bach Book record provides the little and the great."

Igor Kipnis: "In 1967 I embarked on, what was to me, an enormous project of recording. Something I hadn't done up until then—The Complete Concertos for, etc."

"We had some of the best performers we could possibly get hold of. For an orchestra there was Neville Marriner conducting. I would think, the very best Chamber Ensemble in the world today. The group is something extraordinary. You wouldn't imagine what it was like to work with these people."

Eugene Ormandy: "The lesson of Bach's St. John Passion on Good Friday in 1724 remains today as fresh as the music, as immediate as the morning headlines, despite the fact that it has been over 200 years since Bach completed the work and almost 200 years since the story was

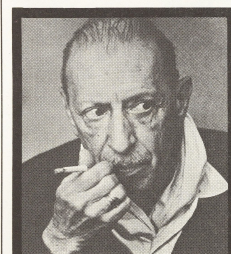
first played out in Jerusalem. I wonder if we know the lesson any better now. Surely we have more to learn."

Anthony Newman: "In 1736 Bach presumably received a commission for a quiet but lively work that his pupil, J. T. Goldberg, could play for the insomniac Count Hermann von Keyserling (Goldberg's sponsor) during his sleepless nights."

"Now listen and frankly judge for yourself as to whether Count Keyserling or anyone else, for that matter, could ever be put to sleep by such incredible music."

Glenn Gould: "I'm not quite sure that I accept the need for any theory of appropriateness as regards Bach—because I think we are sufficiently detached from his time to relax with the music, in a sense, to appreciate the diversity of influences which get into even the most superficially similar compositions."

These albums light up some of the many faces of Johann Sebastian Bach.

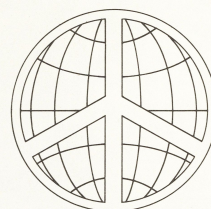


IGOR STRAVINSKY

Born—June 17, 1882
Died—April 6, 1971

The
Greatest Composer
of our time

THE RASCALS—PEACEFUL WORLD



It more properly should read—the new Rascals. New dimensions. Freer. More poetic. More spiritual. More sensitive. A change in personnel. New voices added.

It is all very evident in "Peaceful World"—the Rascals' first Columbia album. The music is still totally sensual. Rhythmic. The instrumentation full-bodied. So are the vocals. Earthy. Blues-infected. Soulful. Overtones of Eastern and African sounds. Emotion.

Looking back, the Rascals have been a dominating influence, musically, since 1965, along with Dylan and the Byrds and the Beatles, with whom they made historic appearance at Shea Stadium. They were at the soul of R & B, at the core of rock. Vibrant. Alive.

Carman Moore wrote of them in *The Village Voice* (April 2, 1970): "Most American white rockers seemed and still seem to be embarrassed at the notion of submerging into the black thing musically—especially relative to singing. Many years ago—1965?—the term 'blue-eyed soul brothers' was current and . . . the young Rascals were automatically named."

John Lombardi, in *Rolling Stone* (Oct. 1, 1970), commented: "The white Rascals

were writing and performing black songs; it was as if they'd discovered a kind of funky alchemy."

The group made it Downtown and Up. Remember "Groovin'"; "Girl Like You," "Easy Rollin'"; and "People Got To Be Free"? Now, the Rascals are still Felix Cavaliere (composer, organist and singer "with a voice he can command to croon, shout, hiccup or scream") and Dino Danelli ("one of the solidest drummers in rock—a soulful, mighty thing . . .") whose touch today is "more melodic with more of the bass drum being used."

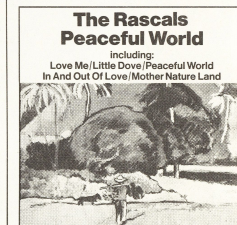
Add to those two catalysts Danny Weiss, who was the lead guitarist with Rhinoceros and



Iron Butterfly; Robert Popwell, bassist, who played with Swampdog, Livingston Taylor, Mylon, Tim Hardin, Aretha Franklin and Boz Scaggs. And to complete the nucleus, Ann Sutton and Molly Holt are featured vocalists.

"Peaceful World" is the new Rascals. Reflective. Philosophical. Pointing up a new direction, new interests. And, as always, sustained excitement.

The Rascals are as unique as ever.



You can become a Columbia/Epic A&R advisor for \$3.00

For \$3.00 you can participate in an experimental program we're setting up.

We're calling it "Playback" and it's the first time we've ever asked our consumers to help us select what sounds, and which records are worth pursuing and promoting.

Not a fan club, not a scheme to take your money, the program will work something like this:

Your \$3.00 will go towards the cost of preparing and mailing

special 7 inch; 33 1/3 rpm sampler records. The samplers will contain unreleased, or just-released songs by new people and groups. As an advisor you'll receive at least ten of these samplers during the year. You'll then let us know every time you hear something that turns you on (or off, as the case may be).

Also, you'll receive at least ten newsletters from our A&R department, featuring articles written by and about our producers

Your Name _____

Address _____

City _____ State _____ Zip _____

